

Applied Photography Diploma Program



Candidate Guide



SIAS

SASKATCHEWAN INSTITUTE OF
APPLIED SCIENCE AND TECHNOLOGY

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Saskatchewan Institute of Applied Science and Technology – June 2005

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The **Applied Photography diploma program** is dedicated to removing barriers and broadening the access to our programs at SIAST. We believe that adults acquire knowledge and skills through life and work experience that may align with courses within our programs.

Developed by program	November 2002			
Revised by program	May 2005	December 2006		
Web ready – PLAR office	October 2005			

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Why consider a PLAR assessment?

PLAR refers to the combination of flexible ways of evaluating people's lifelong learning, both formal and informal against a set of established standards. You can receive academic credit for your relevant lifelong learning. The Applied Photography program recognizes prior learning in a number of ways.

We recognize:

- Previous formal learning from an accredited training institution through transfer of credit.
- Previous informal learning or experiential learning through a comprehensive prior learning and recognition process.

What are the PLAR options?

To be eligible for PLAR, an applicant must first register or already be registered as a SIAST student.

Option A: Individual Course Challenge

If you have current successful experience in the photography field, and have learned the skills and knowledge for **one or more** of the Applied Photography courses, you may apply to be assessed for each applicable course.

Fees:

- There will be a charge for each individual course assessment.
- For a listing of the specific PLAR fees in the PLAR database, check the [PLAR database](#) or call SIAST and ask to speak to the PLAR advisor/counsellor assigned to the Applied Photography program at: 1-866-467-4278 or 1-866-goSIAST.

How many courses can be challenged through PLAR in the Applied Photography program?

Currently we have ten out of fifty-three Applied Photography diploma courses with PLAR challenges available. There is no limit to the number of courses that you can challenge.

Which courses are PLAR-ready?

Diploma Program Profile		
Course	PLAR Challenge(s) available through program	PLAR Challenge(s) not available
COMP103 Computer Platforms & Operation		X
COMP104 Computer Peripherals		X
PHOT 102 Film, Paper & Chemical Properties		X
PHOT 103 Black & White Negatives	✓	
PHOT 104 Black & White Print Production	✓	
PHOT 105 Black & White Print Finishing	✓	
PHOT 106 Workspace Management		X
PHOT 107 Colour Film Processing		X
PHOT 108 Colour Print Production		X
PHOT 109 Colour Print Processor Maintenance		X
PHOT 110 Camera Mechanics & Operation	✓	
PHOT 111 Camera Equipment	✓	
PHOT 112 Quality Control		X
PHOT 113 Portable Electronic Flash		X
PHOT 114 Studio Flash Equipment & Light Ratios		X
PHOT 115 Properties of Light		X
PHOT 116 Camera to Subject Relationships		X
PHOT 117 Mount Prints		X
PHOT 118 Time Management		X
PHOT 119 Business Transactions		X
PHOT 120 Imaging Software Fundamentals		X
PHOT 121 Digital Cameras		X
PHOT 122 Digital Scanning Systems		X
PHOT 123 Image File Exports		X
WORK107 Work Experience 1		X
Courses From Other Divisions		
*COMM 127 Industry Communications	✓	
*COMP 171 Intro to Microsoft Word'	✓	
*COMP 173 Intro MS Power Pt and Web Pub	✓	
*COMP 174 Intro to Microsoft Excel 1	✓	
*COMP 176 Intro to Microsoft Access 1	✓	

*Note: Some courses common to many programs at SIAST (i.e. communications, math, social sciences, and computer applications) are managed by Associated Studies

Faculty. To see if the shared courses in your program are PLAR-ready, visit the “PLAR-ready Courses” link on the [PLAR homepage](#) for further details.

For assistance call SIAST and ask to speak to the PLAR advisor/[counsellor](#) assigned to the Applied Photography Program at: 1-866-467-4278 or 1-866-goSIAST.

Is PLAR available at any time of the year?

PLAR challenges are currently being offered September through May:

- ✓ You must apply in advance.

Is it *easier* to challenge a course through PLAR - OR - take the course?

Neither is easier. By using PLAR you may reduce the repetition of studying information that you already know. The PLAR process allows you to demonstrate knowledge you already have.

PLAR is not an easy way to certification, rather a “different” way to obtain certification. Your personal level of skill and experience will dictate which courses you choose to challenge. The self-audit section found later in this guide will help you decide if you have a good match of skill and knowledge for a specific course.

Methods of assessing prior learning

Assessment methods measure an individual’s learning against course learning outcomes. The assessment methods listed below are the ones most commonly used, but other forms of flexible assessment may be considered. These assessments may include one or a combination of the following assessment tools:

- Product validation & assessment
- Challenge exam
- Standardized tests
- Performance evaluations (including skill demonstrations, role plays, clinical applications, case studies)
- Interviews and oral exams
- Equivalency (evaluations of learning from non-credit training providers)
- Evidence or personal documentation files (providing evidence of learning from life and work experiences and accomplishments)

If I live out of town, do I have to travel to a main campus to do PLAR?

There will be times that you will need to meet with the program on campus. However, we will try to keep travel to a minimum.

What if I have a disability & need equity accommodations?

At SIAST, we understand that sometimes services must be provided to students in a variety of ways to achieve the goals of fair representation. Therefore, the range of services provided for Education Equity students is as diverse as the needs of those students. We strive for equity (not uniformity) and provide varied services for students with differing needs. If more information is required, please contact a SIAST counsellor at a campus closest to you or refer to the SIAST Web site:

<http://www.siastr.sk.ca/siastr/servicesforstudents/>

Are there other methods to gain SIAST course credits for prior learning?

Transfer Credit

Yes, SIAST will grant credit for previous training that is similar in content, objectives, and evaluation standards to SIAST training. **Transfer of credit** is different from the PLAR process. Transfer Credit guidelines may be found at:

<http://www.siastr.sk.ca/siastr/admissions/transfercredit.htm>

It is the student's responsibility to check with [Registration Services](#) for specific campus procedures on this policy. For specific information and guidelines regarding transfer of credit, contact a SIAST educational counsellor.

Note: An online Provincial Transfer Credit Guide will soon be available
www.saskcat.ca.

Note: If you are a recent high school graduate, check the Saskatchewan Learning Web site for any articulated agreements that may apply for Computer Courses or Practical and Applied Arts Courses.

Equivalency Credit

Equivalency credit refers to the application of credit you may have earned in a previously taken SIAST course to your current SIAST course. Apply at registration

services for *equivalency credit*. This process should also be completed prior to your PLAR challenge. If these credits cannot be used for *equivalency credit*, you may use these accredited courses as part of your evidence for your PLAR challenge.

Contact us

If more information is required, please contact a designated PLAR counsellor at a campus closest to you.

Kelsey Campus, Saskatoon, SK
(306) 933-6445 or 1-866-467-4278

Palliser Campus, Moose Jaw, SK
(306) 694-3266 or 1-866-467-4278

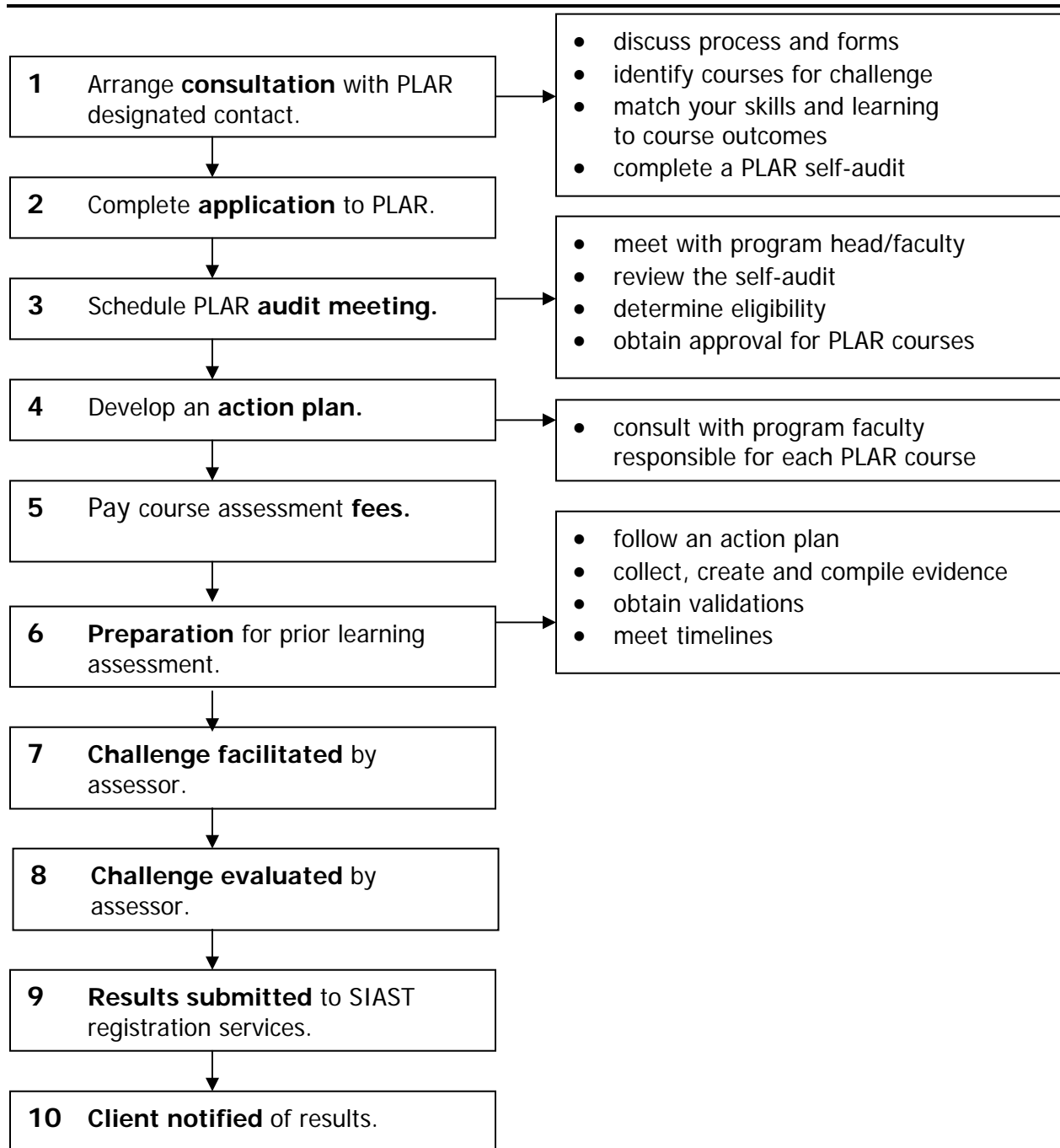
Wascana Campus, Regina, SK
(306) 798-1267 or 1-866-467-4278

Woodland Campus, Prince Albert, SK
(306) 953-7132 or 1-866-467-4278

The PLAR process

Note: To be eligible for PLAR, candidates must be enrolled in a SIAST course or program.

Candidate Process For Prior Learning Assessment



Guiding principles for developing a PLAR evidence file

1. As you begin the PLAR process you will be advised if any evidence is required. This will be identified in your [action plan](#). Check with the PLAR designated contact **before** you begin to gather evidence.
2. Evidence must be valid and relevant. Your evidence must match the learning outcomes identified for each course.
 - a. It is your responsibility to create, collect and compile relevant evidence – if required.
3. Learning must be current "[Click here to define current]" .
4. The evidence should demonstrate the skills and knowledge from your experiences.
5. The learning must have both a theoretical and practical component.

Types of evidence

There are three types of evidence used to support your PLAR request:

- Direct evidence - what you can demonstrate for yourself
- Indirect evidence - what others say or observe about you
- Self-assessment - what you say about your knowledge and experience

Ensure that you provide full evidence to your Applied Photography PLAR assessor so your prior learning application is assessed appropriately. Well-organized, easy to track evidence will also ensure that none of the evidence is missed or assessed incorrectly.

Here are some examples of evidence that you may submit:

- ✓ A vision and mission statement.
- ✓ A philosophy or short essay, which describes:
 - what photography means to you
 - your future goals
- ✓ A resume detailing your, photographic knowledge, skills, abilities, education, and experience. Include both formal (credit) and informal (non-credit) training.
- ✓ Transcripts or documents from other related learning institutions, schools, universities, classes, courses seminars or workshops including:
 - Applied Photography extension classes
 - participation in photography clubs
 - involvement at community or civic art centers
 - membership in any professional associations
- ✓ Photographic awards and/or accreditations.

- ✓ A list of photography equipment and camera formats you own, have used and/or are familiar with.
- ✓ Reference to your website or image gallery if you have one.
- ✓ Samples of your work:
 - photographs
 - negatives
 - slides
 - digital Images
 - portfolio, book or electronic presentation of your images
 - include a written or audio description, analysis and interpretation of each piece or body of your work you submit
- ✓ Validation documents or letters.
- ✓ Photographs, slides or videos of you working or performing required tasks.
- ✓ Letters of reference from your instructors or employers.
- ✓ Indicators of general work effort such as; number of clients, work production reports, job descriptions and written self-assessments.
- ✓ Testimonials or items expressing appreciation from clients or people you have photographed.
- ✓ Letters from organizations or agencies who have used your images
- ✓ Publications of your images.

Note: Please refer to *course self-audits and [Applied Photography Portfolio Guide](#)* to determine specific portfolio and submission requirements.

All documents and work samples that are submitted to SIAST will be returned to the student after the final results have been given and the grade appeal deadline of seven days has passed. Please note that original copies of transcripts and certificates are required for validation.

How long will it take to prepare evidence for PLAR?

Since the requirements are different for each course, and each candidate has different experiences, the amount of time it takes to prepare your evidence will vary.

Steps to complete a self-audit

In order to be successful in a course challenge, you should be at the competent or mastery level for each learning outcome:

Levels of Competence:

Mastery: I am able to demonstrate the learning outcome well enough to teach it to someone else.

Competent: I can work independently to apply the learning outcome.

Functional: I need some assistance in using the outcome.

Learning: I am developing skills and knowledge for this area.

None: I have no experience with the outcome.

Learning Outcomes	Competency Level				
For each learning outcome listed, please self-evaluate your competency levels and record in the appropriate column	Mastery	Competent	Functional	Learning	None

1. Take a few minutes and read through the following self-audit for each course you are interested in as a PLAR candidate.
2. Check your level of competence as you read through each of the learning outcomes for each course. The information will help you in your decision to continue with your PLAR application.
3. In order to be successful in a PLAR assessment, your abilities must be at the competent or mastery level for the majority of the learning outcomes. Some things to consider when determining your level of competence are:
 - How do I currently use this outcome?
 - What previous training have I had in this outcome – Workshops, courses, on-the-job?
 - What personal development or volunteer experience do I have in this area?

Be prepared to explain the reason you chose this level if asked by an assessor.

4. Bring the completed self-audit to a consultation meeting with the program head or faculty member in [step 3 – PLAR process](#) of the Candidate Process for Prior Learning Assessment.

Self-audit Guides

PHOT 103 Black and White Negatives

Your studies will focus on correctly processing black and white negatives, optimizing the process to have negatives capable of making quality prints easily and storing those negative in archival conditions

PHOT 103 Black and White Negatives	Mastery	Competent	Functional	Learning	None
Mastery: I am able to demonstrate it well enough to teach it to someone else.					
Competent: I can work independently to apply the outcome.					
Functional: I need some assistance in using the outcome.					
Learning: I am developing skills and knowledge for this area.					
None: I have no experience with the outcome.					
1. Prepare black and white film for processing.					
▪ Investigate processing styles, 35mm and 120 reels.					
▪ Attend instructor demonstration of loading techniques.					
▪ Load development reels.					
▪ Recognize processing canisters and lid design.					
2. Process black and white film.					
▪ Describe processing steps.					
▪ Assemble chemicals necessary to process film.					
▪ Temper processing solutions.					
▪ Demonstrate timing of process steps.					
▪ Develop film.					
3. Alter black and white processing for optimum results.					
▪ Describe push processing.					
▪ Describe pull processing.					
4. Demonstrate appropriate storage techniques and environment.					
▪ Recognize photographic storage materials.					
▪ Sleeve negatives.					
▪ Develop a coded filing system for storing images.					
5. Troubleshoot processing errors.					
▪ Inspect physical damage to film.					
▪ Appraise chemical related damage to film.					

PHOT 103 Black and White Negatives

PLAR Assessment Tools

1. **Portfolio/Evidence File** (see - [Creating a Portfolio/Evidence File for Applied Photography](#))

The applicant must submit a portfolio/evidence file and:

- A minimum of ten rolls of hand processed black and white film in archival sleeves. Negatives must include a mix of both 35mm and medium format film.
 - A detailed description, log or analysis of his/her negatives and development process.
 - A description or explanation of his/her negative filing system.
 - Any other supporting evidence that proves his/her skills and knowledge match the learning outcomes of the Applied Photography, *Black and White Negatives* course.
- and/or

2. **Interview**

The applicant may be asked to attend an interview with the Applied Photography PLAR assessor to:

- Discuss his/her portfolio and work samples.
- Provide an explanation of his/her film development process and negative filing system. and/or

3. Skill Demonstration

The Applied Photography PLAR assessor may also ask the applicant to perform one or more of the following skills.

- Assemble chemicals to process film.
 - Load 35 mm or medium format film onto reels.
 - Process black and white film.
- and/or

4. Written exam

- The applicant may be asked to write a multiple-choice exam on the material covered in the Applied Photography *Black and White Negatives* course.

Resources

- SIAST. (2004). *Black and White Negatives*. Regina, SK: SIAST Wascana Campus
- Bruce Warren: *Photography, Second Edition*, Delmar Thompson Learning, 2002

PHOT 104 Black and White Print Production

You will discover how to select appropriate darkroom equipment and use it to make contact prints. This will be followed by making black and white photographic prints. You will go beyond exposing paper (to be in control of contrast and density) to make exhibition quality prints

PHOT 104 Black and White Print Production Mastery: I am able to demonstrate it well enough to teach it to someone else. Competent: I can work independently to apply the outcome. Functional: I need some assistance in using the outcome. Learning: I am developing skills and knowledge for this area. None: I have no experience with the outcome.	Mastery	Competent	Functional	Learning	None
1. Examine and select enlarger and lenses.					
• Examine enlarger types.					
• Discuss the advantages and disadvantages of condenser and diffusion enlargers.					
• Select enlarger lenses.					
2. Demonstrate familiarity with enlarging equipment.					
• Recognize enlarger controls.					
• Activity – Instructor led demonstration.					
• Operate an enlarger.					
3. Prepare equipment and darkroom for printing session.					
▪ Examine the steps in the printing process.					
▪ Prepare print processing chemical solutions.					
▪ Conduct safelight and standard proof time, tests.					
4. Make contact sheets.					
▪ Configure enlarger.					
▪ Expose printing paper.					
▪ Develop contact sheets.					
• Evaluate contact sheets for exposure.					
5. Produce photographic enlargements.					
▪ Evaluate images on contact sheets for exposure and interest.					
▪ Crop images to improve interest and remove undesired elements.					
▪ Make and evaluate test strips.					
▪ Achieve correct density.					
▪ Make photographic enlargements.					
6. Examine printing faults.					
▪ Recognize errors in process that cause faults.					
▪ Develop techniques to eliminate faults.					

PHOT 104 Black and White Print Production

PLAR Assessment Tools

1. Portfolio/Evidence File (see - [*Preparing a Portfolio/Evidence File for Applied Photography*](#))

The applicant must submit a portfolio/evidence file and:

- A minimum of ten black and white prints.
 - At least two proper black and white contact sheets produced from 35mm negatives.
 - At least two proper contact sheets produced from medium format negatives.
 - A description and analysis of each print or body of work submitted.
 - Any other supporting evidence to prove that his/her skills and knowledge match the learning outcomes of the Applied Photography *Black and White Print Production* course.
- and/or

2. Interview

The applicant may be asked to attend an interview with the Applied Photography PLAR assessor to:

- Discuss his/her portfolio, work samples, and familiarity with enlarging equipment.
- Provide an explanation of his/her contact-printing procedure, black and white printing process and printmaking techniques.

and/or

3. Skill Demonstration

The Applied Photography PLAR assessor may also ask the applicant to perform one or more of the following skills.

- Prepare darkroom, chemicals and equipment for black and white printing.
- Configure enlarger and lenses.
- Make proper contact sheets from both 35mm and medium format negatives.
- Achieve minimum exposure for maximum black.
- Enlarge and process black and white prints.
- Control print contrast and local density.

and/or

4. Written exam

The applicant may be asked to write a multiple-choice exam on the material covered in the *Black and White Print Production* course.

Black and White Print Production

Resources:

- SIAST. (2004). *Black and White Print Production*. Regina, SK: SIAST Wascana Campus
- Bruce Warren: *Photography, Second Edition*, Delmar Thompson Learning, 2002

PHOT 105 Black and White Print Finishing

You will enhance the appearance and quality of your prints through the application of toning, spotting and hand colouring techniques.

PHOT 105 Black and White Print Finishing Mastery: I am able to demonstrate it well enough to teach it to someone else. Competent: I can work independently to apply the outcome. Functional: I need some assistance in using the outcome. Learning: I am developing skills and knowledge for this area. None: I have no experience with the outcome.	Mastery	Competent	Functional	Learning	None
1. Recognize black and white toners.					
• Describe the reasons for toning a print.					
• Recognize toners.					
• Identify procedures for toning prints.					
2. Make prints for toning.					
• Make prints to be toned; select print paper types, make contrast and density adjustments, and prepare an adequate number of prints.					
3. Tone prints.					
• Mix chemicals for toning prints.					
• Tone prints.					
• Inspect toned prints for visual flaws.					
4. Examine black and white spotting techniques.					
• Recognize minor visual imperfections in photographs.					
• Describe spotting supplies.					
5. Spot black and white prints.					
• Prepare to spot prints; make a spotting dye palette.					
• Spot black and white toned and un-toned prints; match color and density.					
6. Hand colour black and white prints.					
• Describe hand coloring black and white photographs; read all resources, and watch video.					
• Gather hand-coloring supplies.					
• Apply hand-coloring techniques; prints must be spotted before hand coloring is applied.					

PHOT 105 Black and White Print Finishing

PLAR Assessment Tools

1. Portfolio/Evidence File (see - [Preparing a Portfolio/Evidence File for Applied Photography](#))

The applicant must submit a portfolio/evidence file and:

- A minimum of three different sepia toned prints.
- A minimum of three different selenium toned prints.
- A minimum of six different spotted prints with their unspotted originals.
- A minimum of six different hand colored prints.
- A description and analysis of each piece or body of work submitted.
- Any other supporting evidence that proves his/her skills and knowledge match the learning outcomes of the Applied Photography, *Black and White Print Finishing* course.

and/or

2. Interview

The applicant may be asked to attend an interview with the Applied Photography PLAR assessor to:

- Discuss his/her portfolio and work samples.
- Provide an explanation of his/her toning process, spotting technique and hand application.

and/or

3. Skill demonstration

The Applied Photography PLAR assessor may also ask the applicant to perform one or more of the following skills.

- Mix chemicals for toning prints.
- Tone prints.
- Spot prints.
- Apply hand coloring techniques.

and/or

4. Written exam

The applicant may be asked to write a multiple-choice exam on the material covered in the *Black and White Print Finishing* course.

Black and White Print Finishing

Resources:

SIAST. (2004). *Black and White Print Finishing*, Regina, SK: SIAST Wascana Campus

Bruce Warren: *Photography, Second Edition*, Delmar Thompson Learning, 2002

Ansel Adams: *The Print, First Edition, (third volume) The New Ansel Adams Photography Series*, Little Brown and Company: Boston

The Video: Marshall Photo Oil Colors: James A. McKinnis: *Handcoloring Photographs*, A Free Enterprise Video Production

- Available in the instructors' office in the Applied Photography program (room 323)

Kodak Website: www.kodak.ca

Iford Website: www.ifford.com

PHOT 110 Camera Mechanics and Operation

You will explore the mechanical variables that control exposure. You will discuss basic optical principles that explain the transmission and characteristics of light and their relevance to camera settings.

PHOT 110 Camera Mechanics and Operation Mastery: I am able to demonstrate it well enough to teach it to someone else. Competent: I can work independently to apply the outcome. Functional: I need some assistance in using the outcome. Learning: I am developing skills and knowledge for this area. None: I have no experience with the outcome.	Mastery	Competent	Functional	Learning	None
1. Discuss the background of photography.					
• Recognize the origins of photography.					
• Describe the pinhole camera.					
2. Explore basic optical principles.					
• Recognize image formation.					
• Describe lens characteristics.					
3. Recognize photographic formats.					
• Describe photomechanical systems.					
• Select film formats.					
4. Describe camera-operating principles.					
• Describe the shutter.					
• Describe the aperture.					
• Describe the interaction between aperture and shutter; exposure, reciprocity.					
5. Analyze the interaction between aperture and shutter speeds.					
• Experiment to control depth of field.					
• Experiment to control apparent motion.					

PHOT 110 Camera Mechanics and Operation

PLAR Assessment Tools

1. Portfolio/Evidence File (see - [Preparing a Portfolio/Evidence File for Applied Photography](#))

The applicant must submit a portfolio/evidence file and:

- A series of images that convey his/her ability to operate his/her camera's photomechanical system and his/her understanding of camera optics, the basic principles of photography, and exposure.
- Images must illustrate the applicant's understanding of the interaction between the aperture and shutter and his or her ability to effectively control exposure, depth of field and apparent motion.
- A description and analysis of each image or series of images that includes an interpretation of the principles, controls and exposure used to achieve and/or alter the effect of the final outcome of each image.
- An explanation of the factors that affect each of the following:
 - ✓ Exposure
 - ✓ Depth of field
 - ✓ Apparent motion
- Any other supporting evidence that proves his/her skills and knowledge match the learning outcomes of the Applied Photography, *Camera Mechanics and Operations* course.
and/or

2. Assignment

The applicant may be required to complete a photographic assignment as outlined in Learning Outcome 5 of the Applied Photography *Camera Mechanics and Operation* course manual and submit a series of images along with an exposure log and/or brief analysis and interpretation of the results of the shooting assignment.
and/or

3. Interview

The applicant may be asked to attend an interview with the Applied Photography PLAR assessor to:

- Discuss his/her portfolio and work samples.
- Provide an explanation of his/her knowledge of camera mechanics and operations including; optical principles, image formation, lens characteristics, photo-mechanical systems, film and formats, interaction between aperture and shutter, controlling exposure, reciprocity and the factors involved in controlling depth of field and motion.
and/or

3. Skill Demonstration

The Applied Photography PLAR assessor may also ask the applicant to demonstrate one or more of the following skills.

- Operate his/her camera's photomechanical system.
- Obtain accurate exposure readings using his/her camera's light meter.
and/or

6. Exam

The applicant must meet the criteria of the performance assessment and may be asked to write a multiple-choice exam on the material covered in the Applied Photography *Camera Mechanics and Operation* course.

Resources:

SIAST. (2004). *Camera Mechanics and Operation*, Regina, SK: SIAST Wascana Campus.

Bruce Warren: *Photography, Second Edition*, Delmar Thompson Learning, 2002

PHOT 111 Camera Equipment

You will learn how to correctly operate and care for 35mm and medium format cameras. You will also learn how to decide what equipment to take on an assignment and how to securely pack photographic tools for transport

PHOT 111 Camera Equipment Mastery: I am able to demonstrate it well enough to teach it to someone else. Competent: I can work independently to apply the outcome. Functional: I need some assistance in using the outcome. Learning: I am developing skills and knowledge for this area. None: I have no experience with the outcome.	Mastery	Competent	Functional	Learning	None
1. Implement correct camera operating techniques.					
• Describe the 35mm SLR.					
• Describe hand held photography.					
• Do a camera loaded check.					
2. Maintain camera equipment.					
• Identify camera-cleaning tools.					
• Describe cleaning techniques.					
• Maintain camera equipment.					
3. Demonstrate operating techniques of the Bronica SQ-A.					
• Recognize the Bronica's SQ-A controls.					
• Operate the Bronica SQ-A camera.					
4. Select photographic equipment.					
• Describe photographic accessories.					
• Choose appropriate equipment to complete photographic assignment.					
5. Pack photographic equipment for transportation.					
• Describe packing materials.					
• Describe packing equipment safely and securely.					
• Keep equipment safe on location.					

PHOT 111 Black and White Negatives

PLAR Assessment Tools

1. Portfolio/Evidence File (see - [Creating a Portfolio/Evidence File for Applied Photography](#))

The applicant must submit a portfolio/evidence file that includes:

- Proof that he/she has operated a photography business involving location photography for more than one year or has been employed as a location photographer's assistant for a period of more than one year.
- Proof that his/her regular job duties included selecting, preparing and packing the appropriate photographic equipment for transportation to and from locations.
- Proof that he/she is experienced in operating and maintaining, both 35mm and medium format cameras, equipment, film systems and accessories.
- Written descriptions of least two instances when the applicant was required to select, prepare, pack and transport camera equipment for a location shoot. Applicant must include detailed lists of equipment required for each assignment and explain what he/she learned from the experiences.

and/or

2. Interview

The applicant may be asked to attend an interview with the Applied Photography PLAR assessor to:

- Discuss his/her portfolio/evidence file.
- Provide an explanation of his/her knowledge and experience operating, maintaining, selecting and packing 35mm and medium format cameras, film, equipment and accessories for transportation.

and/or

3. Skill Demonstration

The Applied Photography PLAR assessor may also ask the applicant to demonstrate one or more of the following skills.

- Operate a 35mm
- Operate a medium format camera
- Perform a maintenance inspection and/or clean a camera, lens and filter.
- Pack equipment for a location photography session

4. Written exam

- The applicant may be asked to write a multiple choice exam material covered in the Applied Photography *Black and White Negatives* course. Or be given a location photography scenario and provide a list of camera equipment necessary to complete the job

Resources:

- SIAST. (2004). *Camera Equipment*. Regina, SK: SIAST Wascana Campus
- Bruce Warren: *Photography, Second Edition*, Delmar Thompson Learning, 2002



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Creating a Portfolio/Evidence File For Applied Photography



Creating a portfolio/evidence file for Applied Photography

Prior Learning Assessment and Recognition (PLAR) is a process you can use to earn credit for an Applied Photography Course at SIAST. It is a process that assesses your photography related knowledge and skills gained through experience, self-study and informal learning. If you have knowledge that matches the learning outcomes of an Applied Photography course at SIAST, you can earn credit for it through PLAR.

One way to facilitate the demonstration of your photographic knowledge and skills is to produce a portfolio/evidence file. This guide will help you in the creation of your portfolio.

Benefits of creating a portfolio/evidence file

- **Excellent way to compile, organize and present your evidence, professional information, documents and work samples.**
- **Articulates your beliefs about photography.**
- **Valuable exercise in self-assessment.**
- **Concrete way to showcase strengths.**
- **Builds self-esteem and self-confidence.**
- **Helps identify areas for gap training.**
- **Helps career-decision making.**
- **Enhances skill portability.**

A portfolio is a dynamic piece of work. As you take a new training course, get a letter of recommendation, attend a workshop, assume new duties at work, etc. include them in your portfolio/evidence file. These additions keep your portfolio current. You will always be ready for a new PLAR challenge or any new professional challenge whether it is for further education, credibility or employment.

Reasons for a portfolio/evidence file

Focus

It is hard to compile a portfolio unless you have a focus – a reason for compiling it. As you will organize your evidence around the learning outcomes of the Applied Photography courses you are challenging, organization and development of your portfolio/evidence file becomes very focused.

Credibility

Individuals engaged in professional practices often need to demonstrate continued learning in their field to earn and maintain professional credibility. Photographers are expected to demonstrate continuous growth in their profession. A portfolio is an excellent method to demonstrate this continued learning. If you create a portfolio/evidence file and keep it updated throughout your career, it will support your continued professional development.

Education and Training

Recognition of prior knowledge and skills for academic credit is one other reason for compiling a portfolio. The evidence you collect will provide vital information for your Applied Photography assessors. They will use this information to determine whether your knowledge and skills are sufficient to earn you credit for a post-secondary course. Your assessor will evaluate the knowledge and skills demonstrated in your portfolio/evidence file against the critical learning outcomes of your targeted course.

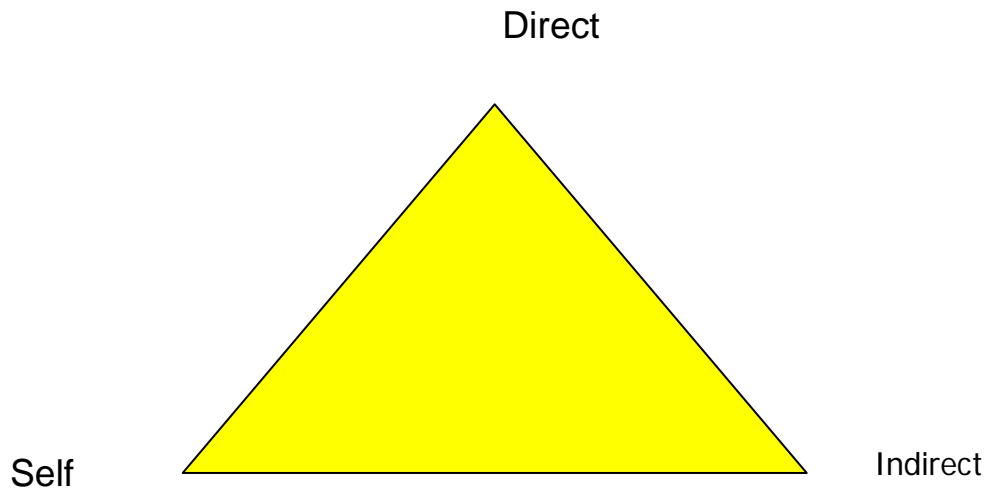
Employment

An individual may use a portfolio/evidence file to demonstrate to an employer or client that they have the knowledge and skills to do a job. It provides critical information about yourself that a resume alone will not. Continuous development and refinement of your portfolio/evidence file is therefore recommended.

Personal

Portfolios may be used for personal reasons such as self-reflection, tracing of a family history, and personal decisions regarding career and training choices. They may also be used to showcase your photographic creations. You may, therefore, find that a portfolio/evidence file is a useful tool in your professional practice. Portfolio/evidence files may also prove to be a valuable source of information when applying for awards, scholarships and or bursaries.

Evidence: There are three types of evidence that a candidate may present for an assessment of prior learning. It helps to think of these types of evidence as a triangle when compiling your evidence file.



Self-evidence is what you say about yourself.

It is important to include the following self-evidence in your Applied Photography portfolio/evidence file:

- An identification page with your contact information.
- Your skill resume.
- A short essay describing what photography means to you.
- Your professional goals.
- Your photographic and/or employment strengths.

Direct evidence is work that you have produced.

The following are examples of direct evidence that that you may include in your portfolio/evidence file:

- Samples of your work or products you created that are relevant to learning outcomes:
 - Photographs
 - Negatives
 - Slides
 - Digital images, photo CDs or electronic image presentations
 - A photographic portfolio or book
- Reference to your website (image gallery) if you have one, or a website that you created.
- Photographs, slides or a video of you performing a skill.
- Production reports.

- Work documents like price lists, inventories, job quotations, promotional brochures, computer spreadsheets, etc. that you designed, produced or prepared.
- Any publications for which you are credited.

Note: In some cases you may wish to submit large photographs or pieces of work for evaluation. Label these pieces and make reference to them in your portfolio/evidence file. You should also include a description, analysis or interpretation of each piece or body of your work you submit. Work samples often do not list your name as the author/creator. It may speed up the assessment process if your employer, work supervisor or photography instructor authenticates your work samples. An example of a verification form can be found in Appendix A. Verification of evidence should be on official letterhead paper indicating the place of practice of the professional who is verifying your work sample.

Indirect evidence is evidence that someone else has provided that documents your learning. These are examples of indirect evidence:

- Transcripts from schools, universities and colleges
- Certificates and diplomas of education
- Certificates of participation from workshops, training courses and seminars that you attended
- Notifications of scholarships
- Photographic awards and accreditations
- Letters and expressions of appreciation
- Verification letters
- Validation letters
- Employment evaluations
- Letters of reference from your instructors or employers

Note: It is important to practice confidentiality when gathering and submitting evidence. Get permission in writing from individuals if you submit any evidence that may disclose their identity. White out any identifying names from written documents.

Personalize: When developing your portfolio/evidence file, it is possible that you may get caught up in presenting mainly the technical aspects of your photography related skills and knowledge and forget to communicate your creative and artistic talent in a visual way. Give yourself permission to:

- **Be creative.**
- **Include products or images that you have produced.**
- **Personalize your portfolio to reflect your artistic nature.**
- **Pay special attention to design details.**
- Create visual impact.

Materials

You will need:

- A three-inch binder or folio that has a sleeve on its front cover. The sleeve will house your portfolio/evidence file cover.
- Dividers with tabs that include a table of contents display page. These will be used to divide the sections of your portfolio/evidence file.
- Transparent plastic sleeves and archival print/negative files to house your written material, documents, work samples and evidence.

A portfolio consists of a number of sections. Below are listed *suggested* sections for use in your portfolio development:

1. The Identification Page, indicating your name, contact information, and purpose of your portfolio (Appendix A).
2. The table of contents, directing your readers to the sections of your portfolio.
3. Your Resume, describing the skills and achievements consistent with your professional career goals (Refer to Appendix B for a sample of a Skills Resume). This resume is not your typical resume that briefly lists your education and work experience. Rather it is a detailed listing of skills and knowledge you learned in each of your positions. As well as listing your formal education that prepared you for the photography profession, it also lists any informal and formal professional development (i.e. training courses) that you have taken.
4. Your education history, including both formal and informal learning. You will want to include copies of your formal certificates and/or diplomas from post-secondary education institutions such as universities or photography schools in your portfolio/evidence file. It is also suggested that you include copies of official transcripts and any information directly related to your post-secondary studies. For example, if you were a student in the Applied Photography extension program, and have already mastered competencies, you may want to include copies of your test records and transcript indicating what competencies you have mastered. As well, you should include any participation certificates from non-credit courses, seminars and workshops you attended. Confirmation of any scholarships, awards or accreditations earned may also be presented with this information in addition to memberships in any professional organizations.
5. Self- Evidence, which includes your brief essay discussing your ideas and the meanings you value about the photographic arts and any possible career goals. This may be the most difficult. We intuitively know why photography interests us, but often times it is difficult to describe our thoughts, beliefs and values in relation to our personal and professional goals. Your beliefs are very personal and unique to you. It requires deep reflection and an examination of your personal commitment to your art and/or profession. You will need to determine what photography means to you and why you have chosen to pursue it as an art and/or profession.

When composing your essay, you may wish to consider the course(s) learning outcomes. They will assist you in determining the skills, knowledge and goals you should address in your short essay. Write down all the roles you play as a photographer (i.e. artist, consultant, mentor, friend, co-worker business owner, supervisor, technician, community worker, researcher, explorer, hobbyist etc.). Discuss how you carry out each of these roles, what they mean to you, how you feel about them and why you believe they are important. You may also want to prioritize them according to your own belief system. How you interpret these roles and the importance you place on them makes you a unique artist/professional. You may also want to prioritize them according to your own belief system. How you interpret these roles and the importance you place on them makes you a unique artist/professional.

6. Each subsequent section will be organized around each Applied Photography course you are challenging through PLAR. Each section will include evidence of your skills and knowledge relative to the learning outcomes of that course.

You will provide examples of your work along with an analysis that demonstrates learning for course outcomes as listed in the Applied Photography Candidate Information Guide. You may find that one piece of evidence is valid documentation for more than one outcome. Insert this evidence with your own personal explanation. Your explanation should include the date/s of learning. It should also include whether you have been actively using the skills, where you learned your skills and a name of a person who can verify your learning or attach a verification letter or *verification information sheet* – see Appendix C.

Some questions you may want to ask yourself when organizing your evidence are:

- For what specific outcome does this evidence demonstrate learning?
- What does this item say about my knowledge and/or skills?
- Why should I include this evidence in my file?
- What were my contributions to this evidence?
- What were the results of this piece of evidence?
- What did I learn from this project or activity?
- What does this item mean to me?

Matrix

You may wish to use a matrix to describe your experiential learning gained through work experience.

Headings for your matrix may include:

- Work/learning experience *
- Date(s) of experience
- Activities/tasks
- Course and outcome for which credit is requested
- List of Evidence documents that support each competency

* Learning Experiences may include but are not limited to jobs, volunteer experiences, non-credit and credit training.

The following is an example of a matrix you may use:

Learning Experience	Date	Activities/Tasks	Targeted Outcome	Evidence
A – One Photo Lab Regina, SK	Sept 2002 to July 2004	<p>Prepare B&W processing chemicals and load film onto reels</p> <p>Hand Process 35mm and medium format B&W film for A-One clients</p> <p>Log daily film runs</p> <p>Prepare daily production report</p> <p>Push/pull process B&W film as required</p> <p>Cut and sleeve and file 35mm and medium format negatives in archival sleeves</p> <p>File and retrieve client negatives using alphabetical/numerical cross-reference system to track client negatives</p>	<p>Applied Photography PHOT 103 Black and White Negatives</p> <p>Learning Outcomes</p> <ol style="list-style-type: none"> 1. Prepare B&W film for processing 2. Process B&W film 3. Alter B&W processing for optimum results 4. Trouble shoot processing errors 5. Demonstrate appropriate storage techniques and environment 	<p>Portfolio/evidence file</p> <p>Letter of employment</p> <p>Job description</p> <p>Photographs of: Work environment & Skill performance</p> <p>5 sets of B&W 35mm negatives in archival sleeves</p> <p>5 sets of medium format negative s in archival sleeves</p> <p>Processing log/production report</p> <p>Validation information sheet</p> <p>Written description and analysis of negatives and chemical process</p> <p>Written explanation of negative filing system</p> <p>Sample: Numbered film docket and cross-reference index card</p>

Review and Finalize

Once you have compiled and organized your portfolio/evidence file according to each course and outcome, you may want to have a knowledgeable colleague check it and provide objective feedback.

After you have made any revisions or modifications, it is important that you are able to effectively present the portfolio evidence file and to discuss it with the assessor. Once again you may wish to employ a trusted colleague to listen to your presentation.

Make sure you make a copy of the evidence you have compiled and will submit for assessment. It is not suggested that you submit original certificates and documents. You should take your copy to any PLAR interview you attend.

Final Checklist

- Have I provided sufficient and valid evidence to demonstrate my skill and knowledge for each outcome?
- Have I included the best samples of my work, skills and knowledge?
- Have I labeled and referenced my work samples and large submissions?
- Have I made sure that each piece of evidence is well explained?
- Have I included verification of work samples where needed?
- Have I categorized and organized my evidence in a logical way?
- Have I included any confidential material or included any names? If I have, have I received written permission and have I take precautions to protect identities?
- Have I checked my grammar and spelling with a word processor or had another person edit for mistakes.
- Have I had a trusted and knowledgeable colleague review my portfolio to give me constructive feedback?
- Have I practiced my presentation skills for each piece of evidence?

**PORTFOLIO/EVIDENCE FILE
Of
APPLIED PHOTOGRAPHY**

**Name
Address
Phone:
Fax:
E-Mail:**

**Purpose of this Portfolio:
For submission to the Applied Photography Program
at SIAST, Wascana Campus
for the purpose of Prior Learning Assessment Recognition
PLAR**

Date: _____ Signature: _____

APPENDIX B
Skills Resume

LORI BOWERING

4 5 0 0 W A S C A N A P A R K W A Y

R E G I N A , S A S K A T C H E W A N S 4 P 3 A 3

P H O N E (3 0 6) 7 9 8 - 8 0 3 8

FAX: (306) 798-4278

E-MAIL: bowering@siast.sk.ca

Objective

To establish a career as a self-employed artistic photographer, consultant and educator.

To earn a living doing what I love, and loving what I do.

Skills and Abilities

Accomplished photographer, darkroom technician and print finisher.

Experienced educator, instructor and tutor.

Experienced business manager.

Excellent communication and presentation skills.

Excellent administration and organizational skills.

Strong leadership, interpersonal and public relation skills.

Experienced and successful at marketing, promoting and selling.

Self directed, motivated, enthusiastic and resourceful.

Extremely creative.

Education

SIAST, Wascana Institute

Regina, Saskatchewan

1992 - 1994

Diploma of Applied Photography

Awarded scholarship for academic excellence

University of Regina

Regina, Saskatchewan

1996 - 1997

Studied English & Music

Work Experience

<u>SIASST, Wascana Institute</u> Instructor of Applied Photography	Regina, Saskatchewan	1994 - 2004
<u>Neil Balkwill Civic Arts Centre</u> Photography Instructor/Resident Artist	Regina, Saskatchewan	1994 - 2004
<u>Camera One</u> Photographer/Studio Manager/ Marketing and Sales Director	Regina, Saskatchewan	2001 - 2003
<u>Self Employed</u> Freelance Photographer	Regina, Saskatchewan	1994 - 1999
<u>Victoria Park Photography</u> Studio and Production Manager	Regina, Saskatchewan	1989 - 1991
<u>World Health and Fitness</u> Executive Director/Facility Manager	Regina, Saskatchewan	1986 - 1988

Awards and Accreditations

<u>Professional Photographers of Canada</u> Best Commercial Industrial Photograph <i>"Amerige Givengy"</i>	1994
<u>Professional Photographers of Alberta and British Columbia</u> Best Sports Journalism Photograph <i>"Tight Ends"</i>	1994
<u>Saskatchewan Amateur Photo Competition</u> Best Black & White Photograph <i>"Best Friends"</i> Best Portrait <i>"Mind Set"</i> Best Still Life <i>"Juicy Fruit"</i>	1994
<u>Saskatchewan Showcase of Arts</u> Best Experimental Photograph <i>"Warren"</i>	1992

Professional Development

Market Analysis 2004	Business Training Centre	
Book Keeping for Business 2004	Business Training Centre	
Time Management	Business Training Centre	2004
Strategic Planning for Success 2003	Camera One	
Professional Sales and Marketing	PPOC/SPPA	1996
Instructor Training	SIAST	1995
Effective Presentation 1995	SIAST	
Instructor Training 1986	City of Regina	
Assertive Cooperation 1986	City of Regina	
Fitness Instructor Training	SPRA	1986
Aquatics Instructor Training 1986	CRC/RLSS/YWCA/YMCA	

Volunteer work

QCK Gymnastics Club Cleaning Coordinator 2001		2000 -
QCK Gymnastics Club Social Coordinator 1999		1998 -
SPPA Convention Volunteer 1994		1992 -
PPOC Convention volunteer 1994		1992 -
Thom Collegiate Reunion Coordinator		1997 -

1989

Canadian Heart Foundation "Dance for Heart" Coordinator 1988 -
1991

Twin Lakes Community Association Fitness Coordinator
1988 - 1991

National Physical Activity Week Coordinator 1984 -
1987

Interests and Hobbies

Photography, computers, art, music, movies, swimming and aerobic dance

References and portfolio AVAILABLE UPON REQUEST

APPENDIX C
Validation Information Sheet

Letterhead

I have actually seen _____ complete the tasks

(Candidate's name)

that I have signed for on the competency sheet for the

_____, And I have confidence that
(Competency)

he/she is competent to perform those tasks in a manner that demonstrates

the required knowledge, needed critical thinking, and sound judgement.

Name of Validator: _____

Employer: _____

Telephone: _____

Fax: _____

E-Mail: _____

General comments regarding the Candidate's Performance (optional):

Signature: _____ Date: _____